

ing, exciting sounds, which continue for hours on end. Little boys pick up the rhythms quickly and soon associate each rhythm with the particular spirit who dances to it. As they grow older and show interest in it, they may be allowed to relieve one of the drummers during an interval and in this way join the others in some less important part of the ceremony, until finally the zelador feels they know enough to drum for the entire evening.

The entire proceedings are considered too strenuous for children, as much for the boy drummers as for the girl dancers. If a small girl shows signs of possession during the ceremony she is taken away, for until she is over fourteen dancing is considered too strenuous for her. But unless her family refuses, she may be coached in all the rituals by the other dancers and the zelador. The ceremonies always draw more onlookers than performers, and outside the rural cult house a man has set up a small stand to sell refreshments. As many as can, enter the room and line the walls, while the others stand outside, looking in through the open doors and windows. Most people know the procedure in a vague way and know whom the drums are calling and who "has" which saint.

The ceremonies are rather long, the first step in the actual performance being the calling of the saints. The evening's participants dance in a circle while the drums call the various spirits. It sometimes takes quite a while for the saint to come, and there are times when he does not come at all. One young man danced unsuccessfully for over an hour and was finally removed, exhausted, by the zelador. When someone in the circle "falls," he is quickly led out of the room and into the pegi where the zelador changes his clothing, putting on him the costume of the spirit. In the meantime the others rest or may keep on dancing, becoming possessed one after the other, depending upon the type of ceremony. After the possessed person has been dressed and has completed the necessary ritual, he is led back into the main room where he now, as the saint, dances in earnest until tired or angered by something which occurs in the room. Often the zelador gives the signal for the drums to change their rhythm, indicating the end of the dance, by which time the person is physically very tired although emotionally highly keyed up. He is led back into the pegi to complete the detailed rituals, and is then given a place to rest and to come back to normal. As a rule he soon joins the others in the front room as a spectator. By

APPENDIX C

THE BOMFIM FESTIVAL

796 Certain popular festivals, like the Sabado and Segunda
565 Feira do Bomfim, are largely taken over and even dominated
[439] by the lower classes. Individuals from the upper circles,
both white and colored, attend only in their automobiles,
driving slowly back and forth along the principal streets and
through the crowds, or watch the festivities from the win-
dows and doorways of near-by houses. In the words of a
local citizen, the festival of Bomfim "springs from the people
themselves, who regard O Senhor do Bomfim as their patron
saint. It belongs to them more than Carnival does; Carnival
is more refined (*mais elevada*), more under the control of the
educated, 'cultured' Bahians."

796 Preceded by exclusively religious ceremonies, the celebra-
tion begins on the third Saturday in January and continues
through the following Sunday and Monday. A large part of
the population attends. Formerly, it is said, all business
houses closed for the festival, and a few still do, while others
take only a half-holiday on Monday. The celebration opens
[368] at the Church of Bomfim, which crowns a gently sloping hill
[443] on the peninsula of Itapagipe which juts out into Todos
[265] os Santos Bay to the north of the port. Black women in
[257] *bahiana* costume sit around the edges of the crowd selling
such wares as *cocada*,¹ cakes, and other confections, mangoes,
peanuts, *umbús*, and *cajús*.² In the *adro*, or open space, in

¹ *Cocada* is a confection made of coconut and sugar.

² *Cajús* are the fruit of the cashew tree. *Umbús* are a green, smooth-skinned fruit, about the size of a small lime.

APPENDIXES

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front of the Church of Bomfim, booths are erected, each of which has been named for the patron saint of the proprietor or bears an inscription like *Fé em Deus* ("Faith in God"), *Salve a Nova Aurora* ("Hail to the Dawn"), or *A Bahianinha* ("Dear Little Bahiana"). At these booths one may purchase such famous Bahian dishes of African origin as *aberém*, *caruru*, *valapô*, *efô*, and *acarajé*, as well as drinks and other refreshments. *Kermesses*, or small booths given over to games of chance similar to those of traveling "carnivals" in the United States, bear such names as *Lua Cheia* ("Full Moon") or *Abrigo dos Filhos do Povo* ("Shelter for the Children of the People"). A brass band, composed of blacks from the fire department in uniform, plays intermittently from a raised platform in the center of the square.

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At night the entire front of the church is ablaze with electric lights. Fireworks almost constantly sputter and bang in the air. An immense crowd mills about the *adro*, while other people sit at tables, eating, drinking, talking, and watching the festivities. About two hours after midnight, the *terno* of *Os Ciganos* ("the Gypsies") appears. It is a band of approximately thirty people, marching two abreast, ten musicians with brass instruments in the lead, followed by a dozen young men each of whom holds aloft a wooden staff branched at the top and lavishly decorated with paper flowers and Japanese lanterns, and an equal number of girls twelve to fourteen years old, dressed in gypsy costumes and shaking castanets and tambourines. After parading around the square, the *terno* halts in front of the church, greets the patron saint, then turns and ascends the platform vacated for this purpose by the band. The girls dance, sing, and play their instruments while one of the men performs a frenzied dance, twirling round and round a standard bearing the name and insignia of the terno.

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